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credit whenever its voices could be heard. It is numerically too weak, to cope with a smaller orchestra than that engaged on this occasion. Its basses were inaudible almost throughout, and the grand fortés of the orchestra and organ perfectly absorbed the voices. Of course the body of tone was swelled by them, and something of the massive grandeur and power of effect necessary, was obtained. It would take a chorus of two hundred voices to assert itself against so powerful an orchestra as Mr. Thomas sways; still those selections from St. Paul were most welcome, for New York is too poorly supplied with choral societies, to afford us the luxury of listening to one of the masterpieces of oratorio writing, executed vocally and instrumentally in a manner worthy of its sublimity.

Schumann's Symphony in D is a composition of rare beauty; it is full of high thought and poetic inspiration. The "Romanza," in sentiment, expression and treatment, is a polished and priceless gem, which it is impossible to admire too much. The Scherzo and Finale are of almost equal excellence, and the three were executed in a manner so appropriate to the subjects, with such refinement, promptness, and articulated brilliancy, that we have no hesitation in pronouncing the performance the best that has yet been achieved by an orchestra under Mr. Thomas's direction. Although the concert presented the short-comings we have alluded to, it was, on the whole, an intellectual and a gratifying entertainment, reflecting credit on its conductor, and on those who followed his baton.

The programme for the Fourth Symphony Soiree, is as follows: Suite, in Canon Form, op. 10, by Grimm; the "Walpurgis Night," by Mendelssohn; second episode from Lenau's "Faust" (Mephisto Waltz) by Liszt, and Beethoven's immortal symphony Eroica. A truly grand programme, as all will admit.

#### MISS HENRIETTA BEEBE'S CONCERT.

A grand complimentary concert was given to Miss Henrietta Beebe, on Thursday evening, Jan. 4th, and a brilliant and crowded audience assembled to greet the young debutant. The assisting artists were Madame D'Angri, Mr. H. W. Crane, Mr. J. W. Hill, Signor Abella, and Theodore Thomas, who conducted his orchestra.

Miss Henrietta Beebe's first essay in public must be counted as a positive success. She has a high and pure soprano voice, of large compass and of good power, and her singing in all the nuances of the art, is thoroughly artistic. We have rarely seen a first appearance, where the artist had such a perfect control of her powers. She has been well taught and has profited by her instruction, for all she did, showed an intelligence which could only arise from a perfect understanding of the rules

and practice of the art of vocalism. She sang her first Aria, "Batti, batti," with such infinite grace and sweetness of expression, and with such purity of intonation, as to command an unanimous encore, to which she responded by singing "Il Baccio," which was an exhibition of brilliant floriture, executed with lightness, grace and finish, and with a velocity, articulate and brilliant, which is the soul of the *tours de force*.

In a new "Valse de Bravoura," by Ardit, she exhibited all the points of excellence we have described, and on the encore warbled the "Nightingale's Trill," with all the fluent sweetness, and that sure and easy command of the upper register, which were the charms that made it so popular when rendered by Mme. Parepa. The Semiramis Duo by Miss Beebe and Mme. D'Angri, was the finest artistic effort of the evening. The artists understood each other perfectly, and their execution had that feeling of harmonious oneness which is so rarely found either in the concert room or on the operatic stage. Mme. D'Angri displayed the true artist, in the unobtrusive manner by which she assisted the efforts of the debutante—this was more felt than seen or heard, but it was plainly manifest to the initiated.

Miss Beebe's debut was an unequivocal success. The applause she received was the result of the appreciation of the real merits of her performance, and not the outburst of friendly partiality, which is amiable in its motive, but is no test of the excellence of the singer. We hope soon to hear her again.

Mr. W. J. Hill sang much better than upon a recent occasion, and well merited the encores he received. Mr. Crane, who sang in place of Signor Centemeri, prevented from appearing by domestic calamity, has a fair baritone voice, which has not been cultivated up to a concert point. The instrumental pieces, with the exception of the "Euryanthe" overture, which was badly sacrificed, were played with the usual excellence exhibited by Mr. Thomas's orchestra.

#### MR. WM. K. BASSFORD'S CONCERT AT HARLEM.

The clever pianist and talented composer, Mr. Wm. K. Bassford, gave a grand concert at new Concert Hall, 128th street, Harlem, on Thursday evening, the 11th inst. The Hall is large and profusely decorated; its acoustics are good, but the ceiling should have been at least six feet higher. At one end there is a regular stage with proscenium, which is not very good for concert purposes, as it confines and deadens the sounds. Still it meets a great need for our up-town citizens, and will doubtless meet with constant and remunerative patronage. The artists assisting Mr. Bassford were Miss Nettie Sterling, Mrs. Julia Morris,

Mr. Thatcher, Mr. Trost, Mr. George F. Bris-tow and the members of the Harmonic Society of Morrisania.

The concert was a pleasant and successful one; the ladies, Miss Sterling and Mrs. Morris, acquitted themselves in their usual style of excellence, and winning very cordial applause. Mr. Thatcher was in capital voice, but we would suggest that he trusts too much to the exaggerated effects of sudden bursts of power upon the high notes, and pays too little attention to his general singing, style, pronunciation, &c. He has good materials, but he does not make the best use of them. Mr. Trost is not a good concert singer.

The choruses by the Harmonic Society were executed in excellent style. The voices are fresh and good, and there is a spirit and a good will in their singing which proves that they are pleased with their work. Their performances won and deserved great applause.

Mr. Wm. K. Bassford played his first piece, a fragmentary fantasie on themes from Faust, in a very nervous and excited manner, so that he did not do justice to his abilities; but in his second solo he was quite at home, and displayed his delicate and beautiful touch, and his chaste and elegant style to the best advantage. He won a hearty encore, and played in response and very charmingly, a graceful and melodious Waltz of his own composition. The Hall was crowded—a large number of carriages bringing eager visitors from the city and from the vicinity for miles round. The concert was a great success and a desire for its repetition was very generally expressed.

#### GERMAN OPERA.

Opera in German version moves on steadily at the Thalia Theatre, and with the performance of "Der Freischutz," "La Dame Blanche" and "Figaro's Marriage" the company there engaged have gratified large and intelligent audiences.

There is sufficient talent in the principals, chorus and orchestra, working under Mr. A. Neundorff's efficient direction to produce good even performance of works that rank with the very highest in musical estimation. Those artists new to our lyric stage—Mme. Seelig, Messrs. Chandon and Groschel, have been thoroughly acceptable to general appreciation, not merely for their good vocal ability, but also for the dramatic instinct they evince in treatment of the roles confided to them for illustration and cooperation with others to make fitting presentation of the situations and emotions which are essential parts of lyric drama.

So meritorious a musical enterprise as that now in the Thalia Theatre, cannot fail to receive full recognition from that class of the community upon whose patronage it justly depends for support. If the large German population here accord it due appreciation, there